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PROFESSOR PROUT'S NEW TEXT-BOOK,  
"APPLIED FORMS."

BY CHARLES W. PEARCE, MUS.D. CANTAB.

THIS volume, the seventh of its series, will doubtless attract greater attention than either of its six predecessors. The success which has attended the appearance of volume after volume of these widely-known treatises can be traced to the soundness of the system on which their author has worked. This is observable even in the first volume, "Harmony: its Theory and Practice," for, having a distinct theory of his own—which he propounded and maintained with a consistency and clearness rarely equalled and never excelled by other musical theorists—he was not content to remain as a mere investigator of the natural laws which he believed to underlie and govern the use of modern tone-combinations, but rather felt it his special mission to build up a method of chord classification, which, by being perfectly self-consistent and self-contained, could reasonably and intelligibly explain any combination or progression to be met with in the compositions of the best masters, and so might pave the way for future harmonic developments and invention. From the very first he laid great stress upon the necessity of cultivating that power of analytical perception which is so valuable to every student, musical or otherwise; and, as a botanist might exhibit to his disciples specimens of choice flowers gathered from the great garden of Nature, explaining their construction, and describing the functions of their several parts, so our author, going direct to the works of the greatest composers, culled many of the rarest blossoms in that vast paradise of sound, and deduced from these most beautiful examples rules which could be accounted for by his theoretical investigations, and which would, if properly learned and applied, materially assist the hearer to understand the best modern music, and the young composer to imitate, and possibly extend, the practice of his artistic predecessors. The musical world was not slow to recognize in such a book the true application of sound educational principles. It had waited for many years for the advent of such a treatise on harmony, and when at last the book appeared, it instantly met with almost universal acceptance. The public interest excited

by this first volume has gone on steadily increasing with the appearance of each of its five successors, because although the subjects of the various treatises might differ widely in character, the author's system of working always remained the same. Though in the ordinary nature of things he might consult the works of previous writers upon the same subjects treated by him, yet in no case did he take "either his statements or his illustrations at second hand; in every single instance he has gone direct to the works of the great masters, both for his rules and for his examples." This seventh volume will, therefore, attract greater attention than any of the former ones, because not only is its way prepared for it by them, it is also itself a sequel to its immediate predecessor, "Musical Form," a work of more than ordinary interest, because almost for the first time it admitted daylight into what was before a dark place in the path of musical study, where the majority groped blindly, and many fell. The desire for more light still, has led to many inquiries for "Applied Forms," "which have been addressed both to the author and to the publishers during the time of its preparation." Moreover, it is idle to disguise the fact that this seventh volume will attract additional attention because of the distinguished academical position which its predecessors have at length won for their author. True, there can be no greater authority to back up the statements, rules, and examples contained in any work of musical instruction than the daily practice of those great composers who have made the art of music what it is to-day; our author has always had this indisputable authority for whatever he has said and done, and it is the academical recognition of this consistent and continual setting forth of so high an authority which has made him a Doctor of Music and a university professor. We can sincerely congratulate Trinity College, Dublin, upon having as the head of its musical faculty a musician who will not tell undergraduates that "Bach could not write counterpoint, and is a bad model, because he allows himself too many exceptions," but one who, in his own words, is prepared to "test all things, and to hold fast that which is good, whether it be new or old." A professor of this kind will, it is to be hoped, be able to speedily consign to the dust of oblivion the crude, absurd notions and dogmas

respecting all matters connected with musical education which are still unhappily held and preached by certain "musical fossils" who are neither composers themselves nor capable of appreciating anything much more modern than the dry-as-dust works of Fux and Marpurg!

In his preface Dr. Prout deems it necessary to explain to his readers why his seventh volume has been so long in preparation. The nature of the laborious research necessary for its production can be roughly estimated when he tells us that before writing his three paragraphs on the minuet—an amount of information occupying less than two pages of the book—he had to examine "every minuet in the complete works of Handel, Bach, Couperin, Corelli, Mozart, Beethoven, Schubert, and the whole of the eighty-three quartets and something like fifty symphonies of Haydn." About 1,200 movements in sonata form had likewise to be subjected to the same keen, searching, and patient analysis before one line of the text could be written, and every other separate form treated in this book had to be similarly dealt with. The wonder is, not that our author could have written this book in the short space of eighteen months or so, but that he could have found time to do anything else in that interval.

As may be gathered from its title, "Applied Forms" is not, strictly speaking, a *theoretical* treatise. One might as well call the latest work on botany a "Theory of Flowers." It is, of course, a book devoted to the *classification* of musical forms, arranging them under easily recognised headings, pointing out the way in which each class resembles and differs from other classes which might appear to the uninitiated to be nearly or quite identical, and tracing all (or nearly all) existing forms to the extension of those two generic art-designs, the binary and ternary forms described in the previous volume. In the opening paragraphs of Chapter I. Dr. Prout gives a remarkably clever condensation of the contents of his "Musical Form," which only goes to prove how true and trustworthy must be the result of all his long and patient investigation of the principles which underlie musical construction and design, since he can sum up the whole of his researches, and after putting the entire thing into a nutshell, can still make himself intelligible to an ordinary mind!

The first idea of *applied* (as distinct from *abstract*) musical form is manifestly to consider the various *media* employed by a composer for the presentation of his ideas, *i.e.* whether these shall be conveyed to the ear and mind of the listener by the action of either voices or instruments, or both combined. Properly speaking, such considerations belong practically to the study of instrumentation, a subject to which the author hopes to devote the two concluding volumes of his series. But in view of the vast amount of music written for polyphonic instruments and for voices, Dr. Prout appears to have determined, in an early stage of his preliminary work upon the present volume, to somewhat relieve his final labours by dealing with the accepted ways of writing for the pianoforte, organ, and voice, during his consideration of Applied Forms, leaving the treatment of the orchestra proper until the very end of the educational series, this being a subject amply sufficient in itself to fill two entire volumes. And apart from the convenience of such a plan, practical hints upon the use of the more commonly-employed *media* in musical composition are not merely useful to students, but are absolutely *necessary*, because the ability to play and sing well does not invariably carry with it the power of writing comfortably or even correctly for keyboard instruments or for the voice.

Chapter II., which deals with the art of writing for the

pianoforte, is as complete and exhaustive as one might reasonably expect to find in the midst of a book which is not given up to the sole consideration of this one subject. The natural defects of the instrument are described in turn, and a well-selected quotation from Dr. Marx' *Kompositionslehre* cleverly shows how these very shortcomings may be turned to advantage by a skilful composer for the pianoforte. The interlacing of the hands in playing, the best position on the keyboard for sustained melodies, the use of the pedals, the treatment of part-writing in pianoforte music, of isolated low notes in the bass, and matters relating to the general technique of the instrument, are all dealt with in the author's happiest style, and profusely illustrated with admirably chosen extracts from the best pianoforte works of Schumann, Beethoven, Kullak, Heller, Mendelssohn, Haydn, and Weber. Dr. Prout strongly deprecates the practice of composing at the piano, asserting that the "act of composition itself should be a purely mental process, without any aid from the external ear." This is doubtless very true, but all the same, one is conscious that many compositions for keyboard instruments could be made equally effective if they were to be re-written with greater attention directed to clavier-technique; hence the practice of *sometimes* composing at the keyboard may not be altogether without compensating advantages.

Chapter III. gives an excellent account of many of the Dance Forms met with in the old suites and elsewhere. These of course are considered first, because not merely are they the simplest of the applied forms, historically they are the generic source of most of our modern instrumental forms, a fact which is very clearly pointed out by Dr. Hubert Parry in several of his articles in Grove's Dictionary. Dr. Prout is wisely careful to distinguish between music written for dancing and that written in dance *form*. There is a great deal of valuable information to be gathered from a careful perusal of this finely-written chapter; it contains much that is absolutely new in the pages of a musical treatise, much also which proves how untiring have been the researches of the author in his endeavour to place before his readers a mass of reliable *facts*. Imagine the amount of analytical score-reading which had to be patiently gone through before the following brief sentences could be penned with *certainty*—

"To Haydn is most probably owing the innovation of commencing [a minuet] on the third beat of the bar instead of the first, an alteration which gives greater lightness to the music. Handel never begins a minuet otherwise than on the first beat, and Bach only once [naming the instance]. But Haydn in his earliest quartets sometimes begins on the third beat, as if experimentally, while in the later quartets and symphonies we find a predominance of the newer form. With Mozart both are about equally common; but in Beethoven's works not more than one in four of the movements written in this form commences on the first beat."

The above extract will convey, much better than any description (however eulogistic), a clear idea of the kind of stuff of which not only Chapter III., but also the entire volume, is made. Nowhere does Dr. Prout write with uncertainty or hesitancy; everywhere he states his facts with certainty, and expresses his opinions with outspoken earnestness, because the wide knowledge of music which he displays is not the result of the study of previous text-books by other writers; it is the outcome of his own magnificent powers of analytical perception, and his intimate acquaintance with every single musical composition mentioned in his writings, and a great many other compositions besides these. Every dance form described in Chapter III. has one or more specimens of its kind given as a practical illustration of what the form really is. Considerable research is shown in the selection of these examples, which

are in a good many cases taken from the less-known works of the great masters; in many cases it must have been exceedingly difficult from so many choice pieces to select just *the one* which answered the purpose of illustration better than its fellows. We cannot but feel that, as in his previous volumes, Dr. Prout's selection of his illustrative examples has invariably been a happy one.

The smaller instrumental forms are considered in Chapter IV.; these are the Étude, the Prelude, and the Fugue, but before describing these the author treats of classical and modern pianoforte music in general. He first selects Beethoven's "7 Bagatellen," Op. 33, and describes the form of each piece, and afterwards subjects the contents of the first book of Mendelssohn's "Lieder ohne Worte," and Schumann's "Phantasiestücke," Op. 12, to similar treatment. In this way no less than twenty-one separate pieces are individually examined, and whilst confessing that one or two of the Beethoven Bagatelles are less regular in structure than their fellows, he is able to obtain the result that eighteen out of the twenty-one pieces are either in simple binary or ternary form, and from this to state with something like certainty that most of the smaller pianoforte pieces extant are written in either one or the other of the two generic forms just mentioned. We have never seen the formal construction of Étude and Prelude so exhaustively treated as each is in this chapter. One or two very interesting specimens of "harmonic framework" are given by way of illustration; that of J. B. Cramer's Study in B flat, No. 4, would really make a capital little organ-piece, if played exactly as it is printed in § 108. In this section, by the way, Dr. Prout speaks somewhat vaguely of "the mental effect of rests," by which he evidently means the mental effect of a preceding harmony, the impression of which remains in the mind *during the rest*. Surely a rest has no mental effect of its own, as Dr. Prout himself admits that a rest does not disturb the harmonic continuity of the passage or chord just heard. The whole of J. S. Bach's Grand Prelude for the Organ in F minor (Peters' Edition, II. 29) is printed as an example of the large binary form used by Bach in this species of composition, and a capital analysis of the well-known work is given, which organ students, amongst others, will find highly useful. After writing two volumes on Fugal Construction—and *such* volumes!—it may seem somewhat redundant for our author to enter into another description of Fugal form in the present volume. But the present Dublin Professor of Music is nothing unless he is complete, and so "for the sake of those readers who may not possess those volumes," he thinks it well to say a few words on Fugue. He would do his readers a far greater service by insisting upon their reading *both* of these previous volumes before they even raise the cover of "Applied Forms"; but we are bound to admit, that even to those students who are intimately acquainted with the contents of "Fugue," and "Fugal Analysis," §§ 127—133 furnish some remarkably instructive and interesting reading—another proof of how completely Dr. Prout's system of teaching can be reduced to "nutshell" proportions and yet be intelligible.

Chapter V. deals with the Variation Forms, which include the Ground Bass, Chaconne, Passacaglia, the Air with Variations, Double Variations, Variations in Vocal Music, and so on. Purcell's marvellously beautiful Aria in G minor from *Dido and Æneas* is given as an illustration of what a ground bass ought to be like; and, certainly, no better example could be found in the whole range of music. Mr. W. H. Cummings, that enthusiastic admirer of Henry Purcell, is fond of pointing out how this wonderful air anticipates some of the effects obtained

by Wagner in his famous "O du mein holder Abendstern," both pieces being, curiously, in the same key. Handel's Chaconne in G from the Second Book of Suites is selected as the illustration of that particular form, and, of course, the famous Organ Passacaglia in c minor of J. S. Bach is held up as a model of its kind. The Air with Variations as a distinct form receives admirable treatment in this chapter, variations being regarded as either Strict or Free, the former more or less preserving the harmonic outline of the theme in its integrity, the latter more or less widely departing from it. Amongst the illustrative examples are given specimens from the variations on "Je suis Lindor," by Mozart, the "Six Variations on an Original Theme," Op. 34, by Beethoven, many other works being mentioned and referred to. By *Double Variations* Dr. Prout means those cases in which, when the theme consists of two eight-bar sentences, each of which is repeated, instead of there being a mere repetition of these two halves in the variations, a second variation of the first half of the theme precedes the first variation of the second half. Another species of Double Variation form is that which Haydn so greatly favoured—there being two themes (tonic major and minor), each subjected to variation. The chapter concludes with a "nutshell" summary of the chief points to be borne in mind by the student when he attempts to begin writing variations for himself.

Every musician who has read Dr. Prout's previous volume on "Musical Form" will be hazarding all kinds of speculations as to "How will he treat the Rondo Form?" The answer is extremely simple. There is only one way of intelligibly dealing with Rondo Form, and that is to pursue the historical path already ably pointed out by Dr. Hubert Parry in his Dictionary articles. Dr. Prout wisely takes this course, and devotes Chapter VI. to the *older* Rondo Form, and Chapter X. to the *modern* Rondo (Rondo-Sonata) Form. The three intervening chapters are obviously given up to the description and explanation of the Sonata Form, and Modified Sonata Form. By the *older* Rondo Form, the Dublin Professor means that which was derived from an ancient choral dance, the repetitions of which were interspersed with vocal solos called "couplets." This kind of rondo consists of a principal theme (itself a complete binary design), which is heard not less than three times during the course of the movement with two different episodes, or couplets, respectively connecting the repetitions of the theme. Or, as Dr. Prout very cleverly puts it, "if to an already complete *ternary* form we add a second episode, and then once more repeat the whole or part of the chief subject, we have exactly the *older* rondo form as we find it in the works of Haydn, Mozart, Dussek, or Beethoven, and their successors down to the present time." Nothing could be clearer than this explanation, nothing could exhibit more forcibly the historical evolution of musical design—the binary expands itself into the ternary, and the ternary enlarges its borders until it becomes a rondo form. He who runs may read, and also understand, such a plain explanation as this. We are next shown which are the keys most frequently employed for the episodes when the rondo is in (1) a major, and (2) a minor key. A fine example from Couperin having been printed at the commencement of this chapter to show the form in its earliest application, we are now introduced to examples by Haydn (Sonata in D, No. 7), and referred to several others by Beethoven (Andante in F, Rondo in C, Op. 51, No. 1, and the last movement of the Waldstein Sonata), and two rondos by other composers. A most interesting attempt is made by Dr. Prout to justify the use of the term "Rondo" as used by Mozart as the title of the concluding movement of his little Sonata in C major,



written for beginners, which but for the composer himself so naming it, might have been more clearly explained as an example of ternary form. An excellent analysis is given of the final movement of Mozart's beautiful Trio in E flat for pianoforte, clarinet, and viola, which is a fine example of the older rondo form. It is by no means comforting to a student to read at the end of this chapter that "sometimes pieces are called rondos which are not so in reality," and to learn that Mozart was in the habit of applying the term somewhat loosely to movements in which there was any sort of repetition of the opening theme. Possibly, the explanation of this paradox may lie in the fact that Mozart's lifetime was a period of experimentalizing—a kind of *transitional* period somewhat analogous to those which are so plainly marked out in the history of Gothic architecture when two styles overlapped. The principle of overlapping is not unknown in any branch of scientific study in which forms and species have to be grouped and classified.

The consideration of Sonata Form occupies two long chapters in the book, and it is here perhaps that the widest divergence will be found to exist between Dr. Prout's method of analysis and classification and the want of method (or at least of *consistent* method) which is so painfully apparent in the attempts made by previous writers (with the notable exception of Dr. Hubert Parry) to adequately teach the construction of this important Musical Form. They for the most part fall into the bungling error of applying the term *binary* to a design which undeniably consists of *three* distinct sections, but which is, on the other hand, perfectly distinct from (though somewhat resembling it in its broader outlines) that form which is usually described as ternary. Consequently, every teacher who uses the term "binary" to express modern sonata form makes confusion worse confounded in the minds of his pupils, who are forced to entertain more or less hazy notions that this form is called binary, either (1) because the movement is divided into *two* very unequal sections by a double bar and repeat, or (2) because the movement has *two* subjects! It does not require very acute powers of musical perception to see at a glance that a movement in modern sonata form has at least three sections, each of which represents a distinct phase of constructive art, viz. (1) Exposition, (2) Development, (3) Recapitulation. The persistent survival of the term "binary" to express a *three-part* art-form is nothing less than an obstinate refusal to recognize any difference between sonata form as practised by Scarlatti and Beethoven. Dr. Prout, in § 224, very clearly indicates the essential points of difference between the ancient and modern sonata forms. These are two in number. (1) In the older form the first subject is recapitulated in the complementary key of the first part at the *opening* of the second part, whilst in the modern form it is, of course, recapitulated in the tonic key in the *midst* of the second part; and (2) in the modern form the recapitulation of the first subject is preceded by an important section devoted to the development of the material of the first part. As this *development* section is absent from the older sonata form, the movement is manifestly a large binary form; but its presence in the modern sonata form makes the movement a *modified* ternary—the development section taking the place of the episode in the *regular* ternary form. After Dr. Prout's clear explanation of the differences which exist between the old and new sonata forms, there can now be no reasonable excuse for applying the term "binary" to the latter form; and we have no doubt that the use of such a misleading adjective will be at once discontinued by all intelligent and conscientious teachers. The illustrative

examples to Chapter VII. are particularly well chosen: they show very plainly what a first subject is like; of what sort of material a bridge-passage is formed, how the modulation to the key of the second subject is managed, and how the bridge is joined to both subjects; in what keys a second subject may be written, its divisibility into sections, its incidental modulations, and how the desirable unity of style may be maintained throughout the entire exposition or first part of the movement. §§ 226, 227 clearly show the difference between a Haydn and a Schumann first subject, the idea of the one being merely that of a rhythmical tune, the other being the development of a theme from a striking figure of melody. §§ 231, 239, and 248 most usefully point out the difference which exists between the construction of *long* first and second subjects. §§ 233—8 give all the instructions which are possible in a book of this kind for the proper construction of a bridge-passage. Dr. Prout wisely includes under the general name "second subject" everything contained between the end of the bridge-passage and the close of the exposition: this does away with a mass of needless nomenclature such as "tributaries," "accessories," etc. etc. The tonality of the second subject is treated most exhaustively, and the differences brought about by the various internal modulations in this part of the exposition are discussed with the utmost minuteness of detail. Both teachers and students will find this chapter teeming with interest and novelty; it will surprise many to learn that there are upwards of twenty symphonies by Mozart in which there is no repeat of the exposition. A most useful summary concludes the chapter: the book is worth getting for these "nutshell" summaries alone. The Development and Recapitulation Sections of Sonata Form occupy the reader's attention in Chapter VIII. Very truly does the author remark, "There are many composers who can find beautiful themes for their first and second subjects, who seem, whether from insufficient study, or from want of the necessary attention and *self-criticism*, to fail more or less completely in the development section of the movement." He quotes as models for guidance the "free fantasia" portions of Beethoven's Sonata in E flat, Op. 7, Haydn's Symphony in G (No. 11), and Beethoven's "Pastoral" Symphony. Speaking of some of the striking characteristics of Beethoven's developments, we are told that one of these is the "chopping of his subjects into small pieces, and squeezing the last drop of juice out of them." Professor Prout has evidently lost none of his natural humour since his official connection with the Emerald Isle! The introduction of episodic and of introductory matter into the "free fantasia" having been fully discussed, we have several sections devoted to the consideration of the course of modulation of the development section, and how to return effectively and artistically to the original tonic key for the Recapitulation section. The advice and suggestions given are most admirable, but we have no space to notice them in detail. Admirable, too, are the directions for managing the recapitulation—what to do with the bridge-passage, the tonality of the second subject, and so on. A few recapitulations remarkable for certain irregularities are referred to. Amongst these are the recapitulation of the first subject in the subdominant key by Clementi and Schubert, and the entire recapitulation of a minor first part in the tonic major key. The last-named irregularity is to be met with in two works by Spohr and Weber respectively, and, curiously enough, both are in the same key (D minor), and both have the same opus number (49). The chapter concludes with a fine description of what a good Coda ought to be like.



The next chapter deals with Modified Sonata Forms, of which the first is the Abridged Sonata form (without a development section). This is, of course, a binary form, but differing widely from the older sonata form (also without a development section), inasmuch as its first subject is recapitulated in the tonic instead of the complementary key. All the greater necessity, therefore, for *not* applying the term binary to a movement which has a development section! The other modified sonata forms dealt with in this chapter are the Overture, Concerto, and Sonata. The explanation of the *double exposition* in the first movement of a concerto will clear up many difficulties hitherto encountered by young students who have had to grapple with the analytical difficulties presented by concerto form. The difference to be noticed between the practice of Mozart and Beethoven in the treatment of the double exposition is also clearly pointed out by our author. The first movement of Kuhlau's Sonatina in G, Op. 55, No. 2, is given as a model example of its kind.

The Modern Rondo (Rondo-Sonata) Form receives ample consideration in Chapter X. This is most clearly summarized in section 396:—

Part I.—First Subject, Bridge Passage. Second Subject followed by Codetta, leading back to dominant of the Tonic Key. Repetition of First Subject.

Part II.—Episode ending on dominant harmony of Tonic Key.

Part III.—First Subject, Bridge Passage. Second Subject in Tonic Key. Coda.

The differences between the form of the later rondo and the true sonata form—clearly discernible in the above summary—are of course duly pointed out and fully explained by Dr. Prout. The illustrative examples to this chapter include the Rondo in Beethoven's Sonatas in E, Op. 14, No. 1; in B flat, Op. 22, and in E flat, Op. 27, No. 1; and Schubert's Rondo for Pianoforte Duet, Op. 107.

The *Mixed and Indefinite Forms* described in Chapter XI. include amongst the former class all movements which partake of the characteristics of more than one form, and amongst the latter class all pieces which are so vague in their design and outline as to refuse to be brought under any definite classification. The illustrative examples of Mixed Forms include the "Rondo" and Andante of Weber's Sonata in D minor, Op. 49, the Finale of Beethoven's Sonata in F minor, Op. 2, No. 1, the first movement in Beethoven's Sonata in F major, Op. 54, and Schubert's Impromptu in F minor, Op. 142, No. 1. The Indefinite Forms include analytical descriptions of the Introduction, Toccata, Capriccio, Intermezzo, Fantasia, and Fantasia-Sonata.

Chapter XII. shows how two or more movements in the same or different forms can be combined in a cyclic form so as to make one homogeneous whole. Dr. Prout illustrates what is meant by this unity of style by suggesting an experiment which will destroy it. "Take," he says, "Beethoven's two sonatas in C minor, Op. 10, No. 1, and the 'Pathétique,' and exchange their last movements." The unity of style observable in both works is instantly destroyed. The regular three-movement form is cleverly shown to be a development of the principles on which the ternary form is constructed, and the four-movement form an extension of this by the addition of a second middle movement. Interesting examples are given of the attainment of unity of style by writing more than one movement of a cyclic form on what is virtually the same subject—as in Schubert's Quartett in E flat, Op. 125, No. 1, and by the metamorphoses of themes, as in Liszt's Third Symphonic Poem, "Les Préludes."

We have space only to briefly notice the leading features of the last two chapters—Organ and Vocal Music. A most admirable account of the organ as an instrument, and how to write for it, is given by the author, and there are numerous illustrative examples from the well-known organ works of Bach and Mendelssohn. Most heartily do we endorse Dr. Prout's statement that the *staccato* touch in organ-playing is *exceptional*, and that the *legato* style is certainly that which best befits the nature of the instrument. The organ sonatas of Merkel and Rheinberger and the organ symphonies of Widor are all duly noticed, but not one word is said about the English school of organ music—in many respects the best of all modern schools. Is it possible that Dr. Prout does not know the magnificent organ music of the Wesleys, Henry Smart, W. T. Best, E. J. Hopkins, E. Silas, E. T. Chipp, R. P. Stewart, W. G. Wood, B. Luard Selby, Basil Harwood, and many others? For our part, we prefer the English school to either the modern French or German schools of organ music.

In his final chapter Dr. Prout has some excellent advice as to the adaptation of music to words, and the avoidance of an excessive range of compass when writing for voices. He then describes the various vocal forms, Recitative, the Strophic Song, the Scena, the Glee, Part Song, Madrigal, Motet, Anthem, Church Cantata, Service, Mass, Cantata, Oratorio and Opera. All his remarks and suggestions are good, but the following sentence deserves to be written in characters of gold:—"A plain, diatonic, and dignified style is far more suited to the service of the church than the sentimental writing with cloying chromatic harmony which is to be seen in some of the modern examples of so-called sacred music."

Long as this review necessarily is, it does but give a faint idea of the wealth of information, advice, and suggestion contained in this truly remarkable book. It is, without doubt, the most interesting of its series, and will certainly receive the world-wide circulation it so manifestly deserves. It clears up and finally settles many of the doubts and difficulties experienced both by teachers and by students in the wide field of musical education which it so successfully covers, and as a book of reference it will be in daily use by everybody who at all deserves the name of a musician. Both author and publisher may be congratulated upon the production of a book which adds another item to the list of not only musical, but of *English* classical literature.

#### WAGNER ON WAGNER.

MR. W. ASHTON ELLIS has lately issued the third volume of his translation of Wagner's prose writings, and this volume—more, perhaps, than either of its predecessors—gives one something to think about, though certainly not in the way Wagner or his translator dreamed of. It is not my purpose to review the volume here. I will merely mention, for the benefit of the reader who thinks of tackling it, that Mr. Ellis's obvious intention is to make a translation which resembles the original as closely as possible. His rendering, therefore, is an accurate reproduction of Wagner's style and idiom; and this fact must console those who, like myself, find it mighty stiff reading. And they may further reflect that the cumbrously long and involved sentences do not mean that Wagner could not write, but only that he was a German. It is at once an advantage and a great disadvantage of the German tongue that each sentence may be a mile long and as complicated as the Maze at

Hampton Court, and yet the meaning remains clear enough. The meaning is less clear when these sentences are literally transferred to some other language; but, in the case of this volume, when you have wormed your way into the heart of each paragraph, you will find matter sufficient for reflection—especially if you have a previous acquaintance with Mr. Shedlock's admirable translation of the letters to Uhlig, Fischer and Heine, and the late Mr. Hueffer's only less admirable translation of the correspondence between Wagner and Liszt.

The essays on Spontini, Fischer and Spohr are full of interest, and show Wagner to have possessed a generous and affectionate nature; the explanatory programmes prove how far in advance of his time he was in his understanding of Beethoven, and how very flatulent and lengthy he could be in setting forth what he understood so well. In the article on Liszt's symphonic poems we see at once the acute, sensitive critic and the biased friend; in the directions for the performance of *Tannhäuser* and the *Dutchman*, the master of stage management. But the main interest of the book lies elsewhere: in the articles on "Music of the Future," and "Judaism in Music," on "A Theatre at Zürich," and "The Viennese Opera House," in the Epilogue and Preface to the "Nibelung's Ring"; and that interest is simply the picture these articles afford us of Wagner building up, as a defence against the antagonism of the outside world, his immense faith in the music-drama as the logical outcome of art-history, and his faith in himself, which was quite as immense. I use the words advisedly. I am convinced that but for the opposition Wagner met with he would have theorised little and might have written more fine music-dramas, and certainly would never have developed that almost monstrous egotism which prevented him from taking a fair view of many other composers. Of course, I mean that his theories and history have little value in themselves, and are chiefly interesting as endeavours—though quite unconscious endeavours—to justify to himself and mankind at large the new mode of art he had instinctively created. Lest this should be taken as disparagement of Wagner, let me say at once that I am an out-and-out Wagner man, but no Wagnerite. Just as I think Dr. Johnson was a great man, and a great critic, yet do not on that account accept his verse or his dramas as great poetry or great drama, nor agree with him that Congreve was so much greater than Shakespeare, similarly, I take Wagner to be one of the greatest artists the world has yet seen, but I cannot accept every word he wrote as gospel truth: to me a great deal—most, in fact—of his writing seems of comparatively small value, and to possess chiefly the fortuitous interest aforesaid. It has, of course, the interest that attaches to every utterance of a great mind, even if it is only the utterance of a prejudice.

We know what manner of man Wagner was: the peculiar association in him of a quite Southern fiery, emotional temperament, impetuous, unrestrainable, with a Northern hardness of head, a clear, cold, infallibly logical intellect. Of course, the unreasoning temperament was master, the powerful reasoning faculty its very humble servant. Above all, he had from the beginning—witness that mad journey from Riga, *via* London, to Paris, with, so to speak, twopence in his pocket—a fixed faith in himself, and in the value of his art-work, and a will like steel. Other men have been described as laths painted to look like iron: here was iron painted to look like lath! Or, rather, his softer, more genial characteristics overlay the iron core of the man, so that not until he was tested could it be guessed that he might be broken but never bent. Think, then, of this type

of man, ready to endure all hardship, to take all risks, for the thing he believed in, and then think of the circumstances amidst which Wagner found himself. Before he scamped out of Dresden in 1849, he knew in his own heart that the German opera houses could do nothing for him. He had written *The Flying Dutchman*, *Tannhäuser*, and *Lohengrin*, and impelled by the "inner need" of which he spoke so constantly—impelled, that is, by an instinct irresistible as that which drives a duck to the water, a drunkard to drink, or (as later scientific investigation asserts) a born criminal to housebreaking—he meditated yet greater strides in the direction of the emancipated music-drama. Every step he took showed him more plainly that the public could not follow him. How could he expect it, when his bosom friends—Fischer, who was no fool, Liszt, who understood him best of all—when even these understood him so little that they wanted him to write an opera for Paris—Paris, the stronghold of Philistinism, the headquarters of Meyerbeer and Meyerbeerism! Wagner knew well enough the ridiculous hopelessness of a Paris success, knew that every year such a success became more nearly impossible. *Rienzi* succeeded, as well it might, for it was merely Meyerbeer and Spontini better done; *The Flying Dutchman* made a half success; and *Tannhäuser* succeeded not at all, not even when produced under his own supervision at Dresden. He had always been given to philosophic speculation, and now he began to theorize harder than ever, and, unfortunately, to put his theories into practice. His faith in himself was too intense for him to dream of attributing his failure to please the public to any defect in his own work. Clearly, then, his audience was somehow wrong. The question was, How wrong? Casting a backward eye over history, he soon came to the conclusion that, as civilization had come on, men had gradually become less artistic, and that before the public could accept really fine art, which is to say, Wagner's art, it would be necessary to return to the simplicity of the old Greek life. Revolution seemed to him the easiest way to make that return, the quickest way of getting rid of all that was unwholesome and superfluous in modern life, and a revolutionist Wagner became. Had revolution succeeded he would have found himself as far off as ever from the attainment of his ideal, and probably have become at once a Monarchist; for the political reformers with whom he associated thought no more of a rebellion for the sake of art than Mr. Gladstone thought of passing the Home Rule Bill, or Mr. Balfour of opposing it, for the sake of art. But, as we know, revolution did not succeed. Wagner had to run. For many long years he meditated in Zürich on his art, himself, and why neither he nor his art was accepted; and those years did the mischief. They perhaps made him a greater artist, they certainly made him a greater bigot. His exile, and the abuse hurled at him, only strengthened his self-esteem, just as those who go barefoot have first a period of suffering and then develop soles like leather. That Wagner's sufferings were intense enough his letters show; for he, like every artist, was keenly sensitive to blame and praise. As his egotism hardened, his faith in the music-drama as the logical outcome of the history of art grew also. His critics declared that he did not write operas of the old type because he could not do so; he, in reply, went rummaging through the history of art, which he knew only too well, for proofs that all previous forms of art led up to the music-drama. Now, in history everything depends upon the point of view; out of millions of facts it is easy enough, if you happen to have the intellect of a Wagner, to select facts that prove your case. Wagner soon proved his case; the worst of it

was, he proved too much. That the music-drama may be regarded as the logical outcome of the development of previous art forms, the drama and the symphony, is proved by the fact that it actually grew out of them; the mistake was in being too logical, and inferring that it would supersede the drama and the symphony as the symphony superseded the old suite form. Wagner inferred that; and he inferred, further, that as absolute music was carried to its highest perfection by Beethoven, all after Beethoven who wrote absolute music must necessarily be imitators, either foolish or insincere—and most likely insincere—imitators. He forgot that something new might still be done in the old form, even if it was not so great as Beethoven's music. In fact, he got music-drama on the brain. In one essay after another of this third volume of his prose works we find him proving the most unlikely things, and always by the music-drama. What kind of musical criticism was the best? That which defended the music-drama. Why was Wagner's kind of art the art of the future? Because all history led up to the music-drama, which was the only form in which the full thoughts and emotions of men could find full expression. Why was there not a great one amongst the Jewish composers? Because they did not write in the form of the music-drama. And so on, until one suspects that if Wagner had ever been charged with drunkenness by the police, he would have dragged in the music-drama as a proof of his sobriety. The thing to be remembered is, that if he had been fitted by Nature for a symphony writer instead of a music-dramatist, and had met with the same tremendous opposition that he met with when he became music-dramatist, he would have found just as excellent proofs of the superiority of the symphony. Facts can be made to prove anything if you select them carefully, and, as I have said, Wagner's unique intellectual and logical powers selected, quite unconsciously, but with astonishing quickness and certainty, just the facts that he needed. His opponents appealed to history against him; in reply he appealed to history against them, and speedily and utterly demolished them; and it is only now, after the din and confusion of the battle are over, that we can see that both sides were right and both wrong. It was foolish of the "Anti-Wagnerites" to declare that Wagner was not an artist and insincere because he wrote music-dramas; and Wagner's only excuse for declaring that all musicians who did not write music-dramas were insincere and inartistic, is that the provocation came from the other side. But for that provocation he might have been a less egoistic, a broader-minded man, and might have judged his contemporaries with ten times the fairness with which he did actually judge them.

I repeat, this is not to disparage Wagner: it is only to look him fairly in the face and see what manner of man he was. Every man who has effected a tremendous thing in human affairs has had his particular idea on the brain. True, few have had it so violently on the brain as Wagner; but, be it remembered, few have had Wagner's provocation. For my part, I see in Wagner not the faultless, colourless, gentlemanly ideal of the *bourgeoisie*, but a supreme artist cast in the heroic mould and endowed with many of the most splendid virtues and not a few of the most splendid failings of mankind. A finer type of man has never lived, nor a man more prejudiced; and his prejudices are interesting because they were the prejudices of such a man. But there is little sense in accepting the expressions of his prejudices as religious dogmas that may never be questioned. To Wagner his reading of history, his manipulation of theory, were invaluable. They sustained his spirits in his darkest hour: even in those terrible, dreary years of waiting in Zürich,

when the greatest artist of our time could not earn bread by his craft, and Mendelssohnism and Meyerbeerism were triumphant all along the line. Without his theories he had nothing but his blind though irresistible instinct to lead him; with them he was happier, feeling that his logic and his history pointed in the very direction that instinct led him. They certainly did, but only because they were the very humble servants of instinct. And having served their purpose, it were well if they could be forgotten—not translated and republished. J. F. R.

## M. ANATOLE LOQUIN'S TREATISE ON HARMONY.

BY EBENEZER PROUT, MUS.D.

FIRST NOTICE.

SOME little time since, I received through the post from Paris a prospectus of a new treatise on harmony, just issued by the great firm of Richault & Cie., and bearing the title *L'Harmonie rendue claire, et mise à la portée de tous les musiciens; Traité générale des Traités d'Harmonie*, par Anatole Loquin (d'Orléans).<sup>\*</sup> The first sentence of the prospectus struck me dumb with amazement. It begins thus:

"Harmony is a science entirely French. It is in our country that have appeared those treatises, so justly esteemed, of Rameau, Catel, Reicha, Fétis, Barbereau, and Durutte, which have made the tour of the world."

I think I may claim to be fairly well acquainted with most of the principal treatises on harmony; and I suppose therefore that I ought to be ashamed to confess that I never heard of either Barbereau or Durutte till I read this prospectus. I at once took steps to enlighten my benighted mind by consulting my copy of Fétis's "Dictionnaire des Musiciens," in which the notices of French writers are particularly full and good. The result of my investigations I shall refer to later. But what astounded me was the statement that harmony was an entirely French science. I began to wonder whether the writer had ever heard of Fux, Marpurg, Sechter, Albrechtsberger, Moritz Hauptmann, Schnyder von Wartensee, Gottfried Weber, A. B. Marx, Lobe, André, Richter, or of our own Shield, Callcott, Goss, Day, or Macfarren. But when a little later in the prospectus I read that the recently-published books on harmony are fifty years behind date, I was absolutely certain that the writer of the prospectus (whom I take to be M. Loquin himself) had never seen either Weitzmann's "Harmoniesystem" or the works of Dr. Hugo Riemann. According to the writer "serious books on theory do not exist" (!). He continues:

"*L'Harmonie rendue claire*, this book which we announce to-day, and which has cost its author more than forty years of reflection and of long and arduous work, is precisely destined to fill this so lamentable gap. Here is the work that is asked for, clamoured for, awaited with impatience; the treatise on harmony destined to supersede all the others." (The italics are the author's, not mine.) The prospectus then proceeds to give an outline of the contents of the volume, on which I need not now dwell, but which excited my curiosity not a little as to the nature of the new book.

Happening, a few days after reading this prospectus, to be in the office of this journal, I was informed that a copy of the work had been sent to the publishers for review. In a rash moment I offered to undertake the

<sup>\*</sup> "Harmony rendered clear, and put within reach of all musicians. General Treatise of Treatises on Harmony, by Anatole Loquin, of Orléans."



task. Little did I know what I was letting myself in for! In due course the volume arrived. It proved to be a large folio, of full music size, and of over 500 pages—in fact, a somewhat larger book than the orchestral score of Wagner's *Tristan und Isolde*—very closely printed, and, I should think, without exception the most voluminous treatise on harmony ever written. I attacked the work boldly, and, though I have not closely examined all the many thousand chord-progressions and musical examples which the treatise contains, yet I can honestly say that I have read carefully and conscientiously every line of the text.

Let me first give M. Loquin the fullest possible credit for indomitable energy and perseverance. He tells us in his preface that he has been engaged upon the work for forty years. Considering its contents, I should have been not at all surprised had he said four hundred years, instead of forty. To give some slight idea of the amount of labour that the book must have involved, I have taken the trouble to compile a few statistics. I have done this because M. Loquin in his preface says that he expects to be met by "a conspiracy of silence"; and I wish to prove to him that, whatever may be the case with his own countrymen, there are English musicians (much as we may be looked down upon in France) who will take the trouble to examine a new system of theory, and discuss it upon its merits. The tables to be found in this volume are a prodigious monument of untiring industry. First of all, on pages 2, 3 is a list of all the possible melodic progressions within the limits of an octave. Of these there are just 300, and they are written out in full. We next have tables of progressions of harmony. These occupy nearly 130 pages, and contain 722 progressions of two-part harmony, 854 of chords of three notes, 1,355 of chords of four notes, and 169 of chords of more than four notes—altogether 3,100 progressions, each containing two chords, and all systematically classified. This tremendous catalogue is followed by a selection of illustrative passages from actual compositions. Of these there are 917; and I shall have something to say about the contents of this part of the book presently. Then comes another enormous table of chord progressions, now arranged according to the movement of the bass, and containing 2,705 examples. We next have forty pages devoted to the subject of modulation, with many more examples; then twenty pages on the defects of our present system of notation. To this succeeds a most elaborate comparison of the systems of harmony of Rameau, Catel, Reicha, Fétis, Barbereau, and Durutte (the only systems with which our author appears to have the smallest acquaintance) with that of the present volume. Lastly we have a concise summary of M. Loquin's own system, including a complete list of his 562 (!) possible chords (or, as he calls them, "Effets harmoniques") in the key of C.

I wish further to congratulate M. Loquin, not only upon his patience and capacity for work, but on his holding correct views as to the relations of theory to practice. In the concluding chapter of his book he says:

"Without anterior practice, no theory. This is the very basis and corner-stone of all musical science. To believe that practice is only the application of the rules of theory is a monumental error, which should be left to some venerable but routine contrapuntists who have never lived in the vivifying atmosphere of real art. . . . Such and such a composer of genius invents a new harmonic succession, employs a chord till then unused. Let us not throw a stone at him; it is a new rule which, unknown to himself, he freely creates; and all the pre-

ceding rules—I defy anyone to prove the contrary—have had in truth no other origin. Then comes the theorist, whose special mission is to observe attentively the new fact, to analyze it in all its aspects, to give an exact and detailed account of it, and finally to classify it, in its chronological order, and in its rank of succession and combination."

These admirable opinions coincide so exactly with the views I have so often myself expressed, that, were I not absolutely certain that M. Loquin has never seen my "Harmony,"—in all probability he does not even know my name—I should have been inclined to suppose that the last sentences I have quoted were a free paraphrase of a portion of my preface.

Before proceeding to speak of the new theory, it is only right to devote a little space to an investigation of the qualifications of the author. It will be universally admitted that for anyone who propounds a new system of harmony two things are absolutely indispensable. First, he ought to be well acquainted with all the chief systems that have preceded his own; and, secondly, he ought to have a large general knowledge of the works of the great masters, especially of those German composers to whom chiefly (in spite of M. Loquin's opinion) the development of harmony is due. In both these requirements M. Loquin falls grievously short. Though there are frequent references to Reicha, Fétis, Durutte, and other French writers on harmony, one may read through this enormous volume from cover to cover without being made aware of the existence of any one of that long list of German theorists that I gave at the beginning of this review. Further evidence of his want of acquaintance with modern systems is furnished on p. 409. He quotes a cadence from Hérold's *Zampa* in which a major chord on the mediant resolves on the tonic chord thus:



and says:

"What is the last chord but one?"

"To this question, I know there is not a musician who will not answer instantly 'It is a major common chord.'"

This statement conclusively proves that M. Loquin is absolutely ignorant of the systems of Day and Macfarren, both of whom would say that in this context the G sharp is really a flat, which is M. Loquin's own view. If I may be pardoned a reference to my own book on Harmony, I would add that in § 426 of that work I give two examples, one by Auber and one by Liszt, of the same progression, and explain it in the same way. Evidently M. Loquin knows as little of English theory as he does of German. The only authors with whom he seems to be acquainted are the six French writers whose systems he compares with his own, and of these the one he oftenest quotes is M. Durutte, whose theory is condemned by Fétis—if anyone wishes to know how justly, it is only needful to turn to the abstract of it given by M. Loquin on pp. 449-451.

Our author prefaces his illustrative examples from actual compositions with some admirable remarks on the importance of founding our theory on the practice of the great composers, and his concluding sentence is, "Nothing in the world can equal the profound and intelligent knowledge and the comparative analysis of the practical procedure peculiar to each great master."

I have been at some considerable pains to analyze the contents of this enormous collection of 917 examples, in order to gauge M. Loquin's "profound and intelligent knowledge" of the works of the great masters; and the results are extremely curious—not to say amusing. One

would have naturally expected that the authors most freely quoted would have been those to whom music is the most indebted for adding to the harmonic resources of the art, such as Bach—first and foremost—Beethoven, and Schumann; but they seem to manage such things differently in France. The composer from whom the largest number of extracts are given is, of all men in the world, Rossini! from whose music 99 passages (or considerably more than one-tenth of the whole collection) are quoted. Of these 46 are from *Guillaume Tell* and 16 from *Le Comte Ory*, while 12 are from the *Stabat Mater*. Next to Rossini comes Meyerbeer, with 90 examples—30 from *Les Huguenots*, 21 from *Robert le Diable*, and 16 each from *Le Prophète* and *L'Étoile du Nord*. Gluck is a good third, with 75 extracts; but nobody else has more than 26. It will be observed that, though none of the composers we have named are French by birth, the works quoted from are all composed (except the *Stabat Mater*) to French words. The fact seems to be that M. Loquin's acquaintance with any other than French music is confined to those works which he would have a reasonable chance of hearing, either at the French opera, or at Pásdeloup's or Colonne's concerts. The quotations from the works of the great German masters are simply pitiful in their meagreness. True, there are 26 examples from Beethoven; but, with the single exception of the celebrated chord from the ninth symphony in which all the notes of the scale are sounded at once, every quotation is from either the fifth, sixth, or seventh symphonies—the only works of Beethoven which M. Loquin seems to know. There is not one bar from the other symphonies, from any of the sonatas, trios, or quartets, from *Fidelio* or from either of the masses. Mozart is treated nearly in the same way. All the 22 examples by him are from his best-known operas, and nearly all are from *Don Juan* and *Figaro*. But the climax of absurdity is reached when we come to Bach—the greatest harmonic innovator that the world has ever seen. Will it be believed that there are *only four* passages by Bach? Of these three are from the first prelude of the "Wohltemperiertes Clavier," which M. Loquin no doubt knows through Gounod's "Meditation," while the fourth is a so-called "Tantum ergo." Now Bach never set these words, so far as is known, in his life; and, though I think I know my Bach fairly well, I confess that the passage, though it looked familiar, puzzled me at first. On examining it carefully, I recognized in it a transposed and garbled version of the choral which commences the motett "Jesu, meine Freude." No doubt M. Loquin took it from some French collection of sacred music, in which it has been adapted to Latin words and spoiled in the process. It is quite evident that he does not know the original, and his acquaintance with Bach's works seems to be confined to that one prelude! Other German composers are just as badly treated. There are only two examples by Haydn—both from the *Creation*. Of Spohr, the first to make large use of tonic discords, there is not a single specimen; neither is there of Schumann, or Brahms. Clearly the author has the most superficial acquaintance with all music except that of his own country.

But even with French music, M. Loquin's choice is no less eccentric. The composers largely drawn upon are not those who have contributed to any great extent to the harmonic resources of our art. The list of French writers is headed by Halévy and a second-rate composer, Aimé Maillart, from each of whom 26 passages are quoted. Next come Méhul with 23, Auber with 22, Lully (!) with 21, and Hérold with 20. Of more modern composers Massenet comes first with 18 extracts, Gounod with 16, and Bizet with 15, none of the others getting into

double figures. To complete my notice of this part of the subject, I should add that, for the sake of comparison, M. Loquin has given the whole of these 917 extracts *in the key of C!* The student ought certainly to have a good acquaintance with that key—the only one employed throughout the entire volume, excepting in the chapter on modulation,—but after being *in C* so long, he would probably find himself hopelessly *at sea* in consequence, as soon as he attempted to analyze music written in any other key.

I have been obliged to hover round the outskirts of my subject for a considerable time, in order to give a fair idea of this extraordinary volume. Next month I hope to deal with the author's new theory itself.

(To be continued.)

## ROBERT SCHUMANN AS SONG-COMPOSER.

BY MAX KRETSCHMAR.

SONG is, poetically and musically, a production of the German Muse. Liszt says: "As the words *Sehnsucht* (longing) and *Gemüth* (soul)—which are the essence of song—are thoroughly German words impossible to translate, so does song belong exclusively to the German language." However, other nations have their lyric songs also—as France, Italy, and England—but their character is not that of real song. In France the "Romances," and especially the "Chansons," are always seasoned by some piquant trait, and, whether cheerful or melancholy, are always spirited, and far from causing any poetical condition of the soul by the harmony and poetry of time. In Italy, Canzonettes and Barcaroles, etc., are full of passion and free from dreaming reflection. A certain affinity to German song can be slightly traced in some Slavonian countries.

When we look at the compositions of the greatest German masters of song—Franz Schubert, Robert Schumann, Robert Franz, and Adolf Jensen—we find a certain simplicity of feeling which all noble and great minds have more or less, notwithstanding that they differ distinctly from one another. Schubert could be called a dramatic lyric, while Franz is a purely lyrical, not dramatic, nature. Schubert is quite a classic; while Franz, by his polyphonic method of writing, combines most happily the classical and modern style, and is directly opposed to the romantic composers, Schumann and Jensen. Schubert's nature is a passionate one, while Schumann has a predilection for the fantastical and dreamy. The prominent feature of Franz is resignation, and with Jensen we find the graceful element strongly represented.

To Robert Schumann's songs the beautiful words of Ludwig Tieck could be applied:

"Moonlit fairy night,  
Captivating all our senses,  
Wonder's magic world,  
Arise again in all thy splendour."

Schumann takes, in his songs, quite a unique position. Words and tones are so blended that poem and music seem to have been born together. His lyric has something soft and womanly; a glimpse of morning-twilight hovers over his compositions, and a shade of melancholy is almost inseparable even from the more cheerful. The words of Geibel exactly suit Schumann. In the artist both sexes seem to be combined—man's creative spirit and woman's susceptible soul.

Schumann—who before he composed songs wrote principally pianoforte pieces—says in a letter: "The enjoyment of writing for voice is so much superior to that of instrumental music that it is impossible to describe how

my whole being throbs with pleasure and longing while I sit at work. Quite new points of view rise up in my mind." He wrote the greatest number of his songs in the year 1840, which was entirely devoted to vocal composition.

In the choice of texts, Rückert, Heine, and Eichendorff had the preference. Next come Goethe, Justinus Kerner, Burns, Chamisso, and Geibel. Then follow Hoffmann von Fallersleben, Uhland, Rob. Reinick, Lenau, Möricke, Byron, Hebbel, Andersen, Mosen, Platen, Schiller, Halm, Anastasius Grün, Immermann, and others. These names show us the romanticist. All the texts of Goethe are those that have a tendency to romance.

The cycle "Frauenliebe und Leben" is among the most beautiful, poetical, and musical creations ever composed;\* also the "Liederkreis," by Eichendorff (Op. 39), and "Liebesfrühling" (Op. 37), by Rückert.

With Schumann there is more importance attached to the piano than with Schubert. The human voice alone is not capable of expressing the finest details and points of modern lyric, so the accompanying piano must take its share. Schumann also gives an importance to the concluding symphony which it never had before. Sometimes the music in it reaches its highest expression—as, for instance, in the song "Schöne Wiege meiner Leiden;" or the last song of *Frauenliebe und Leben*, "Die Erinnerung der gebrochenen Frau an das erste Keimen ihres Liebesfrühlings." It is impossible to imagine anything more pathetic.

Schumann's manner of interpreting Eichendorff's poems is directly opposed to that of Robert Franz, who endeavours to give firmness to the fluctuating style of his writing, while Schumann follows him without reserve. Between Schumann and Eichendorff there is great affinity of soul. Eichendorff says: "While I was seated in the garden on the branch of a pear-tree (my favourite seat), generally reading 'Magelone,' 'Genoveva,' the 'Haimons Children,' and other writings, I used to gaze and admire the trees covered with blossom, like a white silvery sea beneath me; and, on sultry afternoons, would watch the dark thunder-clouds far beyond the edge of the woods as they came nearer and nearer." These impressions are exactly expressed by Schumann in his most poetical song, "Schöne Fremde."

Schumann adapts himself to Lenau, whose incurable melancholy finds a sublime echo in Schumann's sad songs. As a most touching example we mention the song "Einsamkeit" (Op. 90, No. 5). But a whole book would be required to do justice to him as a composer of songs. The most affecting and deepest, yet least known, are: "Tragödie" (Op. 64, No. 3), "Melancholie" (Op. 74, No. 24), "Alte Leute" (Op. 34, No. 12), "Sehnsucht nach der Waldgegend" (Op. 35, No. 5), "Was soll ich sagen" (Op. 27, No. 3), and many others.

As regards the manner of executing Schumann's songs, one often finds that a very good platform vocalist is not capable of rendering them really well, whilst an amateur singer, even if not endowed with an extraordinary voice, sings them with real feeling and expression, and makes us fully comprehend the poet's meaning. A certain musical and æsthetic turn of mind, a richly developed soulful disposition, combined with the necessary technical knowledge of the vocal art, are requisite to fully understand and correctly render Schumann's songs; whereas the dramatic style in which professionals often sing them does not satisfy. The same also applies to the accompaniment. In order to accompany Schumann's

songs well many things have to be observed. First, the player must know immediately when and where to take the leading part, when the melody, and when again he must only be a musical accompanist. Both song and accompaniment must be performed and filled with true feeling and expression.

#### LETTER FROM LEIPZIG.

AN operatic novelty, Tschaikowsky's *Iolanthe*, was produced here last April. The libretto is founded on the highly poetical, but not very dramatic, one-act play, *König Rene's Tochter*, by the Danish poet Henrik Herz, and has been elaborated by Modest Tschaikowsky. The German translation is by Hans Schmidt, perhaps best known as the librettist of the "Sapphic Ode," composed by Brahms. Tschaikowsky has evidently endeavoured to avoid conventionalities and to produce new and interesting effects, but has not unfrequently merely succeeded in attaining ugliness. Melodic invention is only occasionally apparent, but musicians will always be interested by the thoughtful instrumentation, which shows the composer's complete mastery of orchestral means. It is only to be regretted that the chief interest lies in the orchestra rather than in the vocal parts. The principal rôle was taken by Fräulein Dönges, who again displayed great dramatic talent, though it is a pity she forces her voice, thereby producing an excessive tremolo. Herr Demuth took the part of the Duke of Burgundy, and was the only singer applauded in the opening scene. Herren Schelper and Witteköpf were also efficient, Herr Bucar not being entirely satisfactory.

On Good Friday the annual performance of Bach's St. Matthew Passion was given at St. Thomas's before a crowded audience. Herr Capellmeister Hans Sitt conducted, both choir and orchestra distinguished themselves, Herr Homeyer played the organ with his wonted ability, and Herr Concertmeister Röntgen charmed the audience by his brilliant rendering of the violin solo in "Erbarme Dich." The soloists were: Frauen Schmitt-Czany and Metzler, Herren Litzinger, Haase, and Knüpfel. The Bach-Verein gave its second concert in April, selecting three of Bach's cantatas: "Die Elenden sollen essen," "Gottes Zeit ist die aller beste Zeit," and "Wer da glaubt und getauft wird." Considering that the choir of the Bach-Verein is not very large, and that the accompanying band of the 107th Regiment is somewhat strange to such tasks, the performance was very good. The soloists, Fräulein Habernichl, Herren Mann and Hungar, were efficient.

On April 18th, Herr S. de Lange, professor at Stuttgart Conservatorium, gave an organ recital in St. Thomas's Church, which was, unfortunately, poorly attended. The artist's ability is very great, his skill on the pedals being quite as great as on the manuals, even the most rapid passages coming out clearly; his registration also is excellent. Altogether, he must be regarded as one of the very first living organists. The programme was: Toccata No. 6, from the "Apparatus Musico-Organisticus," by Georg Muffat (17th century); Toccata in C major and D minor, by J. S. Bach; Sonata in A, by Mendelssohn; Concerto in B flat, by Handel; and "Pastorale," "Carillon," and "Siciliana," by S. de Lange. Herr de Lange has also added a middle movement to Handel's Concerto, with complete success.

An interesting performance was given at the Royal Conservatorium on April 23rd, in honour of the birthday of King Albert of Saxony, who is the royal patron. The concert opened with the seldom-heard Festival Overture by Marschner, and closed with Jadassohn's Symphony in D minor (No. 3)—a fresh, scholarly, and effective work of the highly-esteemed master. Besides these numbers were heard a Concerto for violoncello (A minor) by Hans Sitt, admirably played by Herr Otto Ettelt, an air from *Don Juan* sung by Herr Otto Börner, and three Lieder by Brahms, sung by Fräulein Ella Gmeiner.

In conclusion, I will give a summary of the principal works performed in the Gewandhaus last season. *Symphonies*:—Haydn, two; Mozart, two; Beethoven, six; Schumann, four; Schubert, Volkmann, Brahms, Dvůřák, and Reinecke, one each. *Overtures*:—Mendelssohn, two; Wagner, two; Weber, two; Cherubini, Beethoven, Méhul, Bennett, Volkmann, Goldmark,

\* We cannot refrain from mentioning here a similar work—"Dolorosa," by Jensen. This work also contains a series of poems by Chamisso.



## W. H. SQUIRE'S "ALBUM"

for the Violoncello with Piano accompaniment.

## No 1. CHANT D'AMOUR.

Andante.

Violoncello.

PIANO.

*p*

*p*

*mf*

*mf*



First system of musical notation. The top staff is a single melodic line in bass clef with a key signature of two flats. It features a crescendo (*cresc.*) and includes fingerings (1, 2, 3) and a trill. The piano accompaniment consists of two staves (treble and bass clef) with a similar crescendo (*cresc.*).



Second system of musical notation. The top staff continues the melodic line with a forte (*f*) dynamic and includes fingerings (1, 2, 3, 4). It also features a decrescendo (*dim.*) and the instruction "2nd Corde.". The piano accompaniment continues with a forte (*f*) dynamic and a decrescendo (*dim.*).



Third system of musical notation. The top staff continues the melodic line with a mezzo-forte (*mf*) dynamic and includes fingerings (1, 2, 3, 4). The piano accompaniment continues with a mezzo-forte (*mf*) dynamic.



Fourth system of musical notation. The top staff continues the melodic line with a piano (*p*) dynamic and includes fingerings (1, 2, 3). It also features a pianissimo (*pp*) dynamic. The piano accompaniment continues with a piano (*p*) dynamic and a pianissimo (*pp*) dynamic.

The musical score is arranged in four systems, each consisting of a violin staff (top) and a piano staff (bottom). The key signature is B-flat major (two flats). The time signature is 4/4.

**System 1:** The violin staff begins with a *cresc.* marking and a *f* (forte) dynamic. The piano staff also begins with a *cresc.* marking and a *f* dynamic. Both parts feature rapid sixteenth-note passages.

**System 2:** The violin staff has a *p* (piano) dynamic marking. The piano staff has a *p* dynamic marking. The music continues with intricate sixteenth-note patterns.

**System 3:** The violin staff has a *mf* (mezzo-forte) dynamic marking. The piano staff has a *mf* dynamic marking. The violin part includes fingerings (1, 2, 3, 4) and accents.

**System 4:** The violin staff has a *f* dynamic marking. The piano staff has a *f* dynamic marking. The violin part includes fingerings (1, 2, 3, 4) and accents. The system concludes with a *dim.* (diminuendo) marking in both staves.

Additional markings include "2nd Corde." (second string) in the violin staff of the fourth system.





First system of musical notation. The upper staff (treble clef) contains a melody with slurs and fingerings (1, 2, 3, 4). The lower staff (bass clef) contains a piano accompaniment with chords and a melodic line. Dynamics include *p* (piano) and *mf* (mezzo-forte).



Second system of musical notation. The upper staff continues the melody with slurs and fingerings. The lower staff continues the piano accompaniment. Dynamics include *mf* (mezzo-forte).



Third system of musical notation. The upper staff features a melodic line with a trill and a fermata. The lower staff continues the piano accompaniment. Dynamics include *p* (piano).



Fourth system of musical notation. The upper staff features a melodic line with a trill and a fermata. The lower staff continues the piano accompaniment. Dynamics include *pp* (pianissimo).

Reinecke, Brahms, and Thierot, one each. *Concertos*:—(for piano), Brahms, two; Beethoven, Chopin, Schumann, Weber, one each; (for violin), Beethoven, Spohr, Saint-Saëns; (for violoncello), Volkmann, Klughardt. *Other Orchestral Works*:—Handel, Mozart, Beethoven, Berlioz, Bizet, Tschai-kowsky, Goldmark, Sgambati, and Röntgen.

### OUR MUSIC PAGES.

IN "Chant d'Amour" (for violoncello and piano), Mr. Squire has chosen an appropriate name for a pretty piece written throughout in "song" form, and with a tender, graceful melody which affords ample opportunity for *cantabile* and expression. "Amateurs," to whom the composer dedicates his new series of "Morceaux caractéristiques" (from which the present work is taken), will be grateful to Mr. Squire for providing them with something to play that is neither over-ambitious nor absolutely elementary.

### Reviews of New Music and New Editions.

*The Pianist's Dictionary.* By ERNST PAUER. London: Novello, Ewer & Co.

THIS volume is, as the author remarks in his preface, a *special* book, dealing with pianists and their compositions, also with pianoforte makers. Of pianists the number is legion, and Mr. Pauer naturally fears lest he may have omitted the names of some professors "who, in a small sphere of activity, have helped to promote the progress of the art, and to awaken interest in it." It is certainly extremely difficult to ascertain the names of all musicians and teachers worthy of mention; no name of importance seems, however, to have been omitted, unless it be that of Dieupart, whose music J. S. Bach esteemed so highly that he copied one of his suites. Considering the comparatively small compass of the book, it contains very full information. Of the most eminent composers there are complete lists of their pianoforte works; of others, the principal ones are mentioned. Besides this there are interesting remarks concerning the style of various writers; and a serious effort is made to separate the chaff from the wheat—for all great pianists are not great composers. There is a long account of Moritz Rosenthal, a pianist who will shortly make his first appearance in London. Reference is made to his unrivalled technique, which "has astonished and bewildered the most experienced musicians." Mr. Pauer's admiration for Rubinstein both as man and artist is expressed in strong terms. The readings of the Russian pianist did not always meet with his approval, yet our author remarks that "his playing never lacked the charm of conviction and originality." All articles marked \* contain *personal* information; and the frequent occurrence of that mark shows that the author has spared no pains to make his little work as correct and complete as possible. Besides this, by means of another sign, pieces "pointed out either by the composers or selected by myself, according to my experience as teacher, as worthy of notice," are distinguished; and for this many teachers will be grateful. Long lists of works of composers little known are apt to prove perplexing. We notice that Mr. Pauer marks the date of the death of the pianist Heinrich (Joseph Benjamin) Birnbach thus:—d. 18—(?). Dr. Hugo Riemann, however, in his dictionary gives not only the year (1879), but also the day (Aug. 24) of death. Both Mr. Pauer and Dr. Riemann spare no pains to ascertain and verify dates, and it is therefore strange to find this

difference with regard to an event comparatively recent. We do not see any special reason for spelling Handel's name, as Mr. Pauer does, with the softened a (ä). It is not actually incorrect, but as the composer wrote his name in three different ways—Händel, Hendel, and Handel—it seems to us that it would have been better to write it in the English rather than in the German form. In his will, Handel signed himself, *George Frideric Handel*.

*The Scotch Symphony.* By MENDELSSOHN. Arranged as a Pianoforte Duet by MAX PAUER. (Edition No. 6,973; net, 2s.) London: Augener & Co.

THE new edition of Mendelssohn's "Scotch Symphony" for pianoforte (4 hands) which appeared last month, is arranged by Max Pauer, and we are pleased to note how carefully and conscientiously the work has been transcribed from the orchestral score. In its present guise we can reasonably predict for it ready acceptance, as it is generally through the medium of pianoforte duet arrangements that pianists gain facility in reading at first sight, at the same time becoming acquainted with the great orchestral masterpieces. It is not every orchestral work, however, which sounds so well on the pianoforte as does this most popular symphony.

*Overture, "The Merry Wives of Windsor."* By NICOLAI. Arranged for 2 pianofortes, 8 hands. By E. PAUER. (Edition No. 6,662; net 1s. 4d.) London: Augener & Co.

A MOST effective arrangement of this brilliant overture for two pianofortes, eight hands, appears this month in Augener's cheap edition, one which deserves the attention of teachers and others who use similar arrangements for practice in sight-reading and *ensemble* playing. Mr. Pauer gives a faithful transcription of the orchestral score, making each of the four parts as interesting to the players as it is possible to do. This is one of a collection including the favourite overtures to *William Tell*, *Poet and Peasant*, and *Ruy Blas*, as well as nine popular marches by Wagner, Mendelssohn, and Pauer, and other pieces.

*Le Tambourin.* Pièce caractéristique pour piano. Par F. KIRCHNER. Op. 571. London: Augener & Co. THIS is a very bright little trifle, well worthy of the attention of amateurs. It is without a difficult passage from beginning to end, but it is full of a vivacious spirit of gaiety which is quite infectious. It is written in the key of A minor, with a trio in A major as secondary subject. Teachers can make use of this piece with advantage, as it will drive home to their pupils in a pleasant way their instruction on the important subject of phrasing.

*Morceaux pour piano seul.* Par ANTON STRELEZKI. No. 83. Alla Chitarra. Esquisse espagnole. London: Augener & Co.

THIS little melody, with its guitar-like accompaniment, is sufficiently characteristic to prevent anyone mistaking the composer's intention—namely, that of sketching a light Spanish song. The style of this successful writer must be familiar to most players ere now; we need therefore only describe this new composition as being easy, tuneful, and suitable for young players.

*Pensées fugitives pour le piano.* By PERCY PITT. Op. 14. No. 1, "En Valsant"; No. 2, "In Memoriam"; No. 3, "Melodie Intime." London: Augener & Co. WE notice with regret that Mr. Pitt has allowed his zeal to outrun his discretion in places, and if we except the "En Valsant," which is fresh and intelligible, we cannot altogether approve of his Op. 14. A certain amount of

licence is permissible in an "In Memoriam," and of this Mr. Pitt has taken full advantage, but we doubt whether it will appeal very deeply to the sympathies of his friends and well-wishers. In the "Melodie Intime," the fourth bar from the close is remarkable as containing two chords for the left hand each, consisting of eight notes, and giving an interval of two octaves and a sixth within their limits. The composer has much to say that would interest and instruct, and he would put his undoubted talents to much more effective use if he would follow the methods of the great composers.

*Berceuse; Liebestied; Tarantella.* For the pianoforte. By DORA BRIGHT. London: Edwin Ashdown.

ALL three pieces are remarkably well written and altogether charming. We are inclined to think the *Berceuse*, with its two admirably contrasted subjects in G minor and major respectively, and the short, pretty *Liebestied*, with its quaint, syncopated accompaniment, are the more original, though as the *Tarantella* is particularly bright and "taking," it is difficult to decide. At first sight, there are some alarming harmonies in the last-named, on page 12, line 4; but obviously the treble clef should be inserted after the octave for the left hand in bar 2, and continued to the end of the stave. Another rather important omission occurs on p. 5 of the *Berceuse*, where a time-signature is wanting to indicate the change from  $\frac{3}{4}$  to  $\frac{2}{4}$  after the double bar.

*Cecilia.* A collection of organ pieces in diverse styles, edited by W. T. BEST. Book LIII. Air with variations, by E. T. DRIFFIELD; Capriccio, "La Chasse," by POLIBIO FUMAGALLI; Choral Prelude, by J. L. KREBS. (Edition No. 5,853; net, 1s.) London: Augener & Co.

THE first number is the work of a capable musician, the principal melody is agreeable and well defined, and the five variations are worked out clearly and with no little ingenuity, the third (*con fuoco*) and the finale being particularly effective. The second number is a contribution from the modern Italian school, and is descriptive of the chase. Here we have many of the methods of illustrating the progress of the hunt familiar to pianoforte players, although, with the additional resources of the organ, they are, of course, much more effective. Both these two pieces make useful secular programme music for the "king of instruments." The last number is a well-written prelude on the German choral, "Wenn mein Stündlein verhanden ist," simple, but highly instructive, and makes a good teaching piece. The theme is in the pedal and the counterpoint (3-voiced imitation), is melodious, flowing, and appropriate. Mr. Best's work as editor needs no commendation from us.

*Vortragsstudien.* Studies in Style. A collection of striking and favourite pieces of old masters, arranged for violin with pianoforte accompaniment. By GUSTAV JENSEN. No. 20, J. S. BACH, Largo from a Sonata for Pianoforte and Flute (including Flute part); No. 21, J. S. BACH, Siciliano from ditto. London: Augener & Co.

TWO short movements from a sonata for pianoforte and flute by J. S. Bach are of so pleasing a nature, and sound so fresh even to-day, that we are not surprised at Mr. Jensen including them in this newly-revised and edited collection of favourite pieces of old masters for the violin. Amateurs who play the flute, and are not already acquainted with the sonata, would derive satisfaction from an acquaintance with these pieces, and those who are violinists will find them excellent for the cultivation

of an expressive style, without presenting to them any technical difficulties.

*Morceaux de Salon pour Violon et Piano.* I. Cradle song. II. Berceuse (avec un 2nd violon ad lib.) By E. A. CHAMBERLAYNE. London: Augener & Co.

THESE two pieces are very well in their way, but we cannot say that they merit more than passing notice in these columns. The first is a *Cradle song* in  $\frac{3}{4}$  rhythm, and the second a *Berceuse* in  $\frac{3}{4}$ ; neither is in our opinion a happy example of a "cradle song" or a "Berceuse." The violin part is vague, and exhibits want of skill in writing for the instrument, whilst the pianoforte part contains all that is of any interest in the pieces.

*Classical Violoncello Music by Celebrated Masters of the 17th and 18th Centuries.* Arranged for violoncello with pianoforte accompaniment by CARL SCHROEDER. Heft XII. BENEDETTO MARCELLO, Sonata (F minor); G. B. GRAZIOLI, Sonata (F). (Edition No. 5,512; net, 1s.) London: Augener & Co.

BOOK XII. of this collection contains another sonata of Marcello's (in E minor), newly arranged by Carl Schroeder, and one by G. B. Grazioli (1755—1820), in F major, a composer whose name is but little known to most musicians. Both of these works are in the old orthodox form, Marcello's consisting of I. *Adagio*, II. *Allegro*, III. *Largo*, IV. *Allegretto*; and Grazioli's of I. *Allegro Moderato*, II. *Adagio*, III. *Tempo di Minuetto*. The manner in which the editor has performed his share in the production of these classical works has been sufficiently commented upon by us already. The value of instructive editions in popularizing classical works has long been acknowledged by the teaching profession, who are reminded of what was done in this way for pianists by Hans von Bülow, Liszt, and others.

*Scale and Chord Studies for the Violoncello.* By OSKAR BRÜCKNER. Op. 40. Book I. The study of the scale. (Edition No. 7,769a; net, 1s. 4d.) London: Augener & Co.

SURELY no book of scales could be more exhaustive of the subject than the present one by Oskar Brückner. A list of the contents will prove this. They are:—

- I. Exercises with two notes on one string.
- II. Exercises with three notes on one string.
- III. Exercises with four notes on one string.
- IV., V., and VI. Exercises with six, seven, and eight notes on one string.
- VII. Scales in one octave on different strings.
- VIII. Exercise on all the scales in two octaves and more.
- IX. Scale practice in two octaves through all the major and minor keys.
- X. Exercise in all major and minor keys in four octaves.
- XI. Scale exercise with use of the higher positions without employing the thumb.
- XII. Some scales with use of the thumb.
- XIII. Some harmonic minor scales.
- XIV. Scales in octaves.

Various kinds of rhythm and bowing are employed, and a few hints given as to the method of practice. A technical work compiled on these lines is not alone useful, but necessary, to all students, and we have every confidence in saying that this one will not be found wanting in any respect. The explanations are written in English and German.

*We give Thee thanks, O Lord God Almighty.* Anthem for eight voices. By EBENEZER PROUT, Mus. Doc. Op. 29. (Edition No. 9,152; net, 6d.) London: Augener & Co.

THE worthy professor of music at Dublin University has made a contribution to Church music which will take



high rank. The anthem is written for a double choir—Decani and Cantoris—and opens with the stately chorus, "We give Thee thanks," in D major—*lento e maestoso*—where some expressive antiphonal effects occur. This leads up to a fugue—"Now is come salvation"—on a dignified subject, which contains much scholarly writing, and is worked up to a grand climax. Then follows a short movement—"For the accuser of our brethren"—which is succeeded by a beautiful piece of unaccompanied writing for eight solo voices—"And they overcame him." The anthem closes with an important number (*allegro*)—"Therefore rejoice, ye heavens"—and although the composer has made use of a rather well-worn figure, it is a broad and majestic chorus, forming a fitting close to an anthem which is dignified and impressive throughout, and is conceived on sound Anglican Church lines.

*Potpourris on Popular Melodies from Classical and Modern Operas and Oratorios.* Step I. (in the first position): MOZART, *Il Flauto Magico* (Edition No. 5,417). MOZART, *Don Giovanni* (Edition No. 5,418). A for violin, each net 6d.; B for two violins, each net 8d.; C for violin and pianoforte, each net 1s.; D for two violins and pianoforte, each net 1s. 4d.; E for violin, violoncello, and pianoforte, each net 1s. 4d.; F for two violins, violoncello, and pianoforte, each net 1s. 6d. London: Augener & Co.

THE airs selected for the two potpourris on *Il Flauto Magico* and *Don Giovanni* are, like those in the earlier numbers of this collection, the most pleasing and popular ones to be found in the operas named. The sweet melodies of Mozart bring back to our minds pleasant recollections of the palmy days of Italian opera, and cause us to reflect on the great change which in a few years the public taste has undergone with regard to operatic music. Then Mozart and Rossini were the rage; now it is Wagner, Bizet, and writers of that school whose operas draw the largest houses. Still, if we possessed a City Opera House (*Stadtoper*), with a *répertoire* going all the year round, it is pretty certain that both of these operas would frequently be heard, not, of course, in any one of the six arrangements by R. Hofmann mentioned above, which are specially intended for private performance at home or in schools, and in cases where the violin player confines himself to the first position. They are complete either as solo, duet, trio, or quartet, and if the string parts be doubled, a large class might profitably take part in the performance.

## Operas and Concerts.

### ROYAL OPERA, COVENT GARDEN.

THE season at Covent Garden commenced on Monday, May 13th, with every promise of success, not merely popular, but artistic. The great advantage of having so ambitious and energetic a lessee as Sir Augustus Harris as pioneer of operatic affairs is that actual work is certain to be done. It is true that something yet may be wanting to realize the ideal a genuine operatic student craves, but, according to the old proverb, "while the grass grows the steed starves." It seems that in England opera must ever remain more or less of an exotic. Let it get as much nourishment and warmth as is possible. If ever it becomes a sufficiently hardy plant to flourish on strength of its own, so much the better. The first work was Verdi's *Otello*, the composition of a veteran of eighty, who, at the close of his career, had a new outlook at the world of music. He saw so many things curious and strange that the admirable Verdi was a little bewildered; but of one thing he was satisfied—that the school in which he had been nurtured, and in which his fame was won, had vanished. It had shaken off the dust of the past, and would

be heard no more, save in occasional feeble echoes. The Italian master, a little startled, considered about the future, and his friends whispered the name of the magician, Wagner. But Verdi could not change his whole plan, feeling, and tradition, and a mixture of the "Nibelung Ring" with Italian sentiment and passion would have pleased nobody. Verdi did not attempt the impossible, but he produced in *Otello* an opera with much to admire, and, as the opening work of the season, it had a most favourable reception. The extraordinary tenor, Signor Tamagno, who was the original *Otello*, again appeared as the hero, with all his old peculiarities unchanged. It is indeed astonishing to note what Italian audiences will endure—nay, admire. Give them sound and fury signifying nothing, and they are quite content. But there are real elements of greatness in Tamagno. At times he caught the spirit even of Shakespeare's noble Moor, and in the scenes with Iago and Desdemona he deeply moved the audience. In the final incidents art was sacrificed, it is true, to sensationalism. But the opera and the performance deserved the cordial approval of a distinguished audience, which included the chief members of the Royal Family. On the next night, for the enterprising manager changed his programme every evening, Boito's *Mefistofele* was performed. This work, despite its merit, will probably never enjoy much popularity, owing to the general acceptance of Gounod's *Faust*. The Frenchman has got a stronger grip of the story, and love, mystery, and madness give an atmosphere more in accordance with modern feeling than can be found in Boito's work. Still, one can but regret that so excellent and well-intentioned a musician had never found a subject exactly suited to his genius. *Mefistofele* was well performed. Miss Margaret MacIntyre, who has devoted six years to study, has immensely improved, and sang Boito's music uncommonly well. Her voice is stronger, fuller, and more sympathetic, and, in the prison, the passion and despair of the heroine were finely presented, and deeply moved the audience. On Wednesday, 15th, *Le Prophète* of Meyerbeer was revived. Justice has hardly been done of late years to the musician who, with all his faults, had a vivid idea of stage effect. From 1831, when *Robert le Diable* was produced, for about thirty years Meyerbeer ruled supreme. He died in Paris in 1864, and his fame died with him. Other and better modes are now recognized on the stage, and everything is not sacrificed to please the eye and tickle the ear. But if only as a souvenir of the great artists who helped to make Meyerbeer famous, *Le Prophète* was worth hearing again. Signor Tamagno was much better as the Sham Prophet than as *Otello*. His singing was also more artistic. In the Triumphant Hymn of Jean de Leyden, "Re del Cielo," he electrified the house, and a scene took place which, for the moment, took the spectator back half a century. The vociferous Tamagno rushed again and again to the front, and eventually seized the silken banner of the Prophet and sang the hymn again with extraordinary power. He did not efface our recollection of Mario and Tamberlik in the cathedral scene, but caused immense enthusiasm by his energy and physical power. Signorina Giulia Ravogli, so charming and artistic in *Orfeo*, was beyond her depth as Fides, a part which demands everything. The artist who undertakes Fides must have great abilities as an actress, remarkable physical force and sustained energy, and she must also be a vocalist of the finest quality. Ravogli frequently displayed fine talents, but failed to obtain complete mastery of the part. It was a respectable, rather than a great rendering of the character. Mlle. Lejeune, from the Théâtre de la Monnaie, Brussels, made an excellent Bertha—a part which has been much reduced. The choral and orchestral forces had been well drilled, but the impression made by the revival was not very strong. The old-fashioned plan of having two performances on the same evening was adopted on Thursday, May 16th. *Pagliacci* was the first item, Madame Fanny Moody appearing as the faithless wife. Signor Ancona represented Tonio, and in the Prologue was very successful. The popular tenor Signor de Lucia played the avenging husband, and M. Jaques Bars the seducer. The melodramatic excitement of the story pleased better than the music, which has not increased in popularity. *Philonen et Baucis* was performed afterwards, Miss Marie Engle, who appeared in this country eight years ago, being the heroine, the lady who wishes to renew her youth, and is

disappointed with the results when Jupiter grants the boon desired. The opera is an artistic gem, and M. Plançon as Jupiter, M. Bonnard as Philémon, and M. Castelmary as Vulcan, with his jovial song, "Aux bruits des lourds Marteaux," were very efficient. On the 17th *Lohengrin* was given in Italian, with a new tenor, M. Bertran, from La Scala. M. Plançon, rich in voice and noble in presence, was the King; Signor Ancona, Telramonde; Mdle. Olitzka, the Moscow contralto, Ortruda; and Madame Albani represented Elsa. Her voice has withstood the wear and tear of a long operatic career, and Madame Albani sensibly abandons some of the tricks of the modern prima donna in the endeavour to do Wagner's music justice. The old tempestuous *Travatore* ended a very remarkable week, with the strong-lunged Signor Tamagno as Manrico, and Miss MacIntyre as the heroine. One can afford to smile at the feverish enthusiasm once caused by this opera, on the same principle that the medical man indulges in a little humorous gaiety when the patients are out of danger. A dash of French opera was not unwelcome in the shape of Auber's *Fra Diavolo*, and other works were revived, including Verdi's *Falstaff*, May 22nd. Not much need be said of the English operas at Drury Lane, mostly on familiar lines. Benedict's *Lily of Killarney* was revived with considerable success, and English versions of several Italian works, including *Pugliacci* and *Cavalleria Rusticana*. Altogether, they were creditably done. Of course *The Bohemian Girl* and *Maritana* were included in the scheme.

#### PHILHARMONIC SOCIETY.

ON May 1st Berlioz was honoured. He has been rather too often ignored, for what reason it would be hard to say. His "Symphonie Fantastique" was admired by many great musicians, and, under Sir A. C. Mackenzie, a performance was given which, if not entirely flawless, was more than creditable, and few lovers of the great French composer could have pointed to serious defects. Some curious contrasts were noticed in the programme, Wagner's "Walkürenritt" and Sullivan's overture "The Light of the World," for example. Could two orchestral works be more unlike? Miss Frida Scotta was successful in Max Bruch's violin concerto in G, and Mr. David Bispham delivered the rather dry scena from *Euryanthe* with artistic feeling.

#### BRAHMS ANNIVERSARY CONCERT.

MR. DAVID BISPHAM hit upon a happy idea of commemorating the birthday of Brahms (May 7th, 1833, at Hamburg, he was born) by a concert wholly devoted to his music. Mr. Bispham sang about half a score of the master's most beautiful songs in his finest manner; Mrs. Henschel and Miss Janson also sang exquisitely. Señor Arbos, M. Paersch, and Miss Fanny Davies played the beautiful horn trio, and delighted everybody. Choral works were given by the "Magpie Choir," Miss Fanny Davies also played three pianoforte solos of Brahms's superbly, and some vocal quartets were included, Mr. Shakespeare assisting. What more need be said? Only that there was an enormous audience, and the enthusiasm continued to the last note. It is a comfort to know that so great a master has such a wide circle of admirers. Neither professor nor amateur can go far wrong in following in the footsteps of Brahms, whose 62nd birthday was thus worthily celebrated.

#### ROYAL CHORAL SOCIETY.

THE season of the Royal Choral Society closed with a performance, on May 2nd, of *The Creation*. There was a very large audience at the Albert Hall, and we have seldom heard Haydn's once popular work under more favourable conditions. With Madame Albani as the principal soprano, associated with Mr. Edward Lloyd and Mr. Andrew Black, ample justice was done to the charming—if now a little old-fashioned—melodies. "With verdure clad," "On mighty seas," "In native worth," and "Rolling in foaming billows" awakened as much enthusiasm as ever, and it would cause no surprise to find a renewal of interest in a work to which little attention has during recent years been paid. A short time ago, under rather trying conditions, we had to note some defects in the choir. On this occasion not a single word of dispraise can be uttered. The choir was magnificent.

#### STRAUSS ORCHESTRA.

THE reappearance of the famous Strauss Orchestra in London has caused much excitement in the musical world. A very large audience assembled at the Imperial Institute on Saturday afternoon, May 11th, to hear the band, several members of the Royal Family being present. The orchestra was founded seventy-two years ago by the elder Johann Strauss, then of the Austrian Court orchestra. He died in 1849, and was succeeded by his eldest son, composer of "The Blue Danube" and other popular waltzes. In 1862 Joseph and Eduard Strauss became the conductors, and on Saturday last Herr Eduard appeared in that capacity. The charm of the Strauss waltz music has been felt by many famous musicians whose labours have been in more elevated fields of musical art. Brahms, and even Wagner, have expressed their admiration of the Strauss waltzes. During the last five years the band has been heard in the United States, Russia, Italy, and Germany. Their performances are not wholly confined to dance music—operatic and other selections are given; but the peculiar unity of style and novelty of effect they produce in playing waltzes will probably be regarded as the principal attraction in their performances. On Friday evening, May 17th, Her Majesty commanded the Strauss Orchestra to appear at Windsor Castle—when, of course, they were unable to play at the Institute in the evening, but performed in the afternoon as usual. There is no doubt that Herr Eduard Strauss, who is a capital musician, and has a very original method of conducting, will be a great favourite during the forthcoming season.

#### MISCELLANEOUS MUSICAL ITEMS.

THE Guildhall School Operatic Class, on Friday afternoon, May 3rd, appeared at Drury Lane in a performance in English of Gounod's *Romeo and Juliet*. It was perhaps the best effort they have made in this direction, but it is hardly wise of the authorities to encourage students in submitting themselves to such severe competition with great artists. Miss Jessie Hudleston has, however, had some stage experience, and her Juliet was certainly pleasing. Mr. Lloyd Chandos, with an agreeable tenor voice, was overweighted as Romeo, but got over his difficulties far better than could have been expected. Mr. Griffiths-Percy, a clever basso, sang the music of Friar Laurence with effect. The others call for no special comment. The chorus was fairly good, and Sir Joseph Barnby, by care and zeal, got excellent work from the orchestra, although in his conducting he sometimes dragged the tempo, doubtless to favour the students.—There is so much fuss about certain showy vocalists and sensational instrumentalists that one turns with a sense of relief to the complimentary reception given to a simple, honest and able musician, on April 30th, at the Grafton Gallery, where six hundred visitors assembled to do honour to Mr. A. Manns, and to complete the long-delayed recognition of his seventieth birthday and forty years of good work on behalf of good music at the Crystal Palace. It is too late to dwell upon this agreeable tribute to a worthy musician, but not too late to wish him yet many years of musical activity and universal esteem.—The orchestral question has been settled at Covent Garden by dropping the instrumentalists three feet lower than before. At present there does not appear to be any loss of effect, and the occupants of the stalls obtain a clearer view of the stage.—The concert of the Misses Eissler, at Queen's Hall on Saturday, 11th, introduced a new "Legende" for the harp by M. Thomé—a graceful piece, and well rendered by Miss Clara Eissler. Her sister undertook some hard work on the violin—Beethoven's Concerto, Wieniawski's "Air Russe," and other difficult pieces. Mr. Cowen conducted chiefly, but Sir A. C. Mackenzie took the baton when his own "Pibroch" solo was played. The possibility that Sir A. C. Mackenzie's *Rose of Sharon* may be played in the autumn series of concerts at the Grand Opéra, Paris, is quite refreshing. We wish the distinguished Principal of the Royal Academy a genuine success.—*La Martire*, by the Greek composer Samara, which is shortly to be produced at Covent Garden, will introduce a scene in a music-hall, with music-hall melodies. Some wag suggested that perhaps Samara was more at home in writing music-hall melodies. He is, however, a musician of great capacity, but like so many modern composers, has selected a disagreeable, coarse libretto.

## Musical Notes *(H. A. F.)*

WAGNER's *Tannhäuser* has at last made its reappearance at the Paris Grand Opéra, after an interval of thirty-four years. This conspicuous event took place on the 13th ult., and resulted in a great and apparently genuine success. The work has been mounted in the most superb manner, and the performance, especially on the part of orchestra, chorus, and the principal male characters—Van Dyck as the hero, Renaud as Wolfram, and Delmas as the Landgraf—was very fine. The ladies, Mme. Caron (Elizabeth), and Mlle. Bréval (Venus), were hardly at their best, but the brilliant audience, nevertheless, waxed very enthusiastic. And now that the Parisians—perhaps even including the members of the great and mighty Jockey Club—have paid this debt of honour to the memory of the German master, and his widow's one great desire has been satisfied, we hope the directors will proceed with the rehearsals of the infinitely greater work, the production of which has been contemplated for several years past. We refer, of course, to *Tristan und Isolde*.

ON April 30th the 1,000th performance at the Opéra Comique of Massé's *Les noces de Jeannette*, and on the 10th ult. the 200th performance of Delibes' *Lakmé*, took place.

AT a recent Châtelet concert a grand scena for two voices and orchestra, "William Ratcliffe" (after Heinrich Heine), composed by M. Xavier Leroux, a pupil of M. Massenet, seems to have made a considerable stir. It is said to be a fine work, displaying exceptional gifts.

THE revival of Weber's *Freischütz* at the Bruxelles Théâtre de la Monnaie was very coldly received, which is, perhaps, not surprising, considering that the performance was quite inadequate. The work had been insufficiently prepared, the principal singers made nothing of it, and the audience cared nought for it. But what else could be expected in a town where Massenet's ear-splitting opera, *La Navarraise*, was played thirty-one times in one season?

ON the 4th ult. *Der Evangelimann*, a musical drama (Musikalisches Schauspiel), written and composed by Dr. Wilhelm Kienzl, was produced at the Berlin Royal Opera with great success. As a drama, Dr. Kienzl's work is said to be wanting in a logical development of the action, in characterization, and a poetic text; while in the music, pieces in a popular style, dances, sentimental airs, etc., are to be found side by side with others of an elevated and noble character. However, the composer knows how to write effectively; hence his success, to which a splendid performance, conducted by Dr. Muck, contributed not a little.

THE tenth Anhalt Musical Festival took place at Bernburg on the 4th and 5th ult., and attracted large crowds of music lovers from the various towns in the Duchy. The chief work performed was E. Tinel's *Franziskus*, the fine oratorio which has been going the round of the German musical centres, and creating everywhere the same deep impression. Herr Heinrich Vogl was the masterly interpreter of the title rôle, which he has almost made his own. An imposing setting of the 100th Psalm and a violoncello concerto by the conductor of the festival, Herr August Klughardt, the finale from *Die Meistersinger*, the overture to *The Flying Dutchman*, and a number of vocal and instrumental soli completed the programme. The festival was a great success.

FRANKFORT-ON-THE-MAIN must surely be one of the most musical towns in the world! According to a

statistical table published by the *Frankfurter Zeitung*, there were given during the last musical season no less than 46 orchestral concerts, 12 of them with a band of over 100 performers, 8 with a band of between 80 and 90, and 10 with one of between 70 and 80 players; besides these, there were 8 oratorio concerts on a large scale, 18 performances by smaller choirs, 15 chamber music concerts, 28 recitals, etc.; besides the pupils' concerts at the Conservatorium and the Stockhausen'sche Gesangsschule. And this tremendous quantity of music in a town about the size of Hull!

AT St. Gallen Herr G. Vierling's latest oratorio, *Constantin*, was recently given with brilliant success for the first time in Switzerland.

THE Berlin Philharmonic Orchestra produced a new "Rustic" Symphony by Guido Peters at a recent concert. It is reported to be an unassuming work, which is not likely to become a serious rival to another such "Rustic" work that we wot of. The audience gave it a hearty reception, however, and its pleasing themes, well-sounding orchestration and frank geniality, deserved some recognition in these days when pessimism is fast becoming rampant in music. The above-named capital band will, as usual, play at Scheveningen during the bathing season; while on its way there, it will be engaged on a concert tour through a great number of German, Belgian and Dutch towns.

FRAU AMALIE JOACHIM said (or sang) farewell to her numberless admirers at her concert on April 28th. The great Liedersängerin does not intend giving any more of her famous Liederabende in future.

THE General-Intendant of the royal theatres of Berlin, Hanover, Kassel, and Wiesbaden has just published a statement of the work done at those institutions during last year. From this it appears that at the Berlin theatre 206 opera and 82 "mixed" (opera and ballet) performances were given during 1894. Of these 288 performances no less than 70 were devoted to works of Mascagni and Leoncavallo, viz.: 27 to *Cavalleria Rusticana*, 22 to *I Pagliacci*, and 21 to *I Medici*. Humperdinck's *Hänsel und Gretel* was given 38 times, Wagner monopolised 67 evenings, Mozart 21, and Weber 16. Gluck, or his *manes*, had to be contented with one solitary performance, and if the spirit of Beethoven, like Bret Harte's "visions," is really "about," as a certain English lady composer assures us, he (or should we say "it"?) will have felt anything but "unbuttoned" (to use "G.'s" favourite phrase) upon learning that only his music to the ballet of "Prometheus" was deemed worthy of a hearing, and that but once!

THE Wagner Festival performances at the Munich Court Theatre have now been finally settled. The following is the Spielplan, or prospectus:—*Die Feen* will be performed twice (August 8th and September 8th), *Rienzi* twice (August 9th and September 9th), *Der fliegende Holländer* twice (August 11th and September 11th), *Tannhäuser* twice (August 13th and September 13th), *Lohengrin* twice (August 15th and September 15th), *Rheingold* twice (August 17th and September 17th), *Die Walküre* twice (August 18th and September 18th), *Siegfried* twice (August 20th and September 20th), *Götterdämmerung* twice (August 22nd and September 22nd), *Tristan und Isolde* thrice (August 25th and 29th, and September 25th), *Die Meistersinger* thrice (August 27th, September 1st and 27th). Amongst the artists will be found many of the greatest Wagner singers of the day, e.g. Mesdames Bettaque, Bianchi, Borchers, Klafsky, Meilhac, Moran-Olden, Schöller, and Ternina; Messrs. Birrenkoven, Gerhäuser, Gura, Lieban, Perron, Scheidemann, Schelpel, etc. etc. Hermann Levi and Richard Strauss will be the conductors



The sale of tickets has already commenced, and applications should be addressed to the Königl. Hoftheater-Tageskasse, Munich.

ON the 17th, 18th, and 19th ult. the first Uckermärkisches Musikfest was held at Prenzlau, under the direction of Herr Martin Fischer. Amongst the works performed were the *Missa Papae Marcelli* by Palestrina, and *Der Geiger von Gmünd*, by R. L. Hermann.

IN connection with a great industrial exhibition being held at Strassburg in Alsace, the Berlin Philharmonic Orchestra, the Band of the Scala Theatre at Milan, and M. Colonne's Orchestra from Paris will each give two grand concerts. The choice of programmes is left to the discretion of the conductors, with the exception that each must perform that greatest of all overtures, Beethoven's "Lenore," No. III., and that the programme of the second of the two concerts given by each orchestra is to be restricted to works by compatriots of theirs. A happy idea!

It seems now definitely settled that Mr. Eugen D'Albert is to be Court Conductor at Weimar in the place of Dr. E. Lassen, retired. That our countryman, one of the greatest, if not the greatest of living pianists, should prefer the unobtrusive post of Hofkapellmeister at a German provincial theatre—though that theatre be the classic temple of the muses in the "Ihm-Athen"—to the brilliant and exciting life of a virtuoso, will not surprise those who have followed his career, and observed that, whatever may be thought of the foolish freak of his youth, D'Albert's work, both as a pianist and composer, has ever borne the stamp of true artistic earnestness and an elevated idealism. In this respect he will be no unworthy successor to his illustrious master, Franz Liszt. Dr. Lassen conducted for the last time on April 20th, 21st, and 22nd, when both parts of Goethe's *Faust*, with Dr. Lassen's fine music, were performed. A few days afterwards he celebrated his artistic jubilee, the fiftieth anniversary of his first public appearance as an artist. The Emperor William, who happened to be staying at Weimar, presented him with the Prussian great gold medal for art and science, and offered him personally his heartiest congratulations, while the Grand Duke of Saxe-Weimar appointed the worthy musician "Generalmusikdirektor," and the Duke of Coburg conferred an order upon him. Mr. D'Albert will enter upon his duties on September 1st.

IN our last number we referred to the performances and enthusiastic reception of an overture to the comic opera *Donna Diana*, by E. N. von Reznicek, at Dresden and Berlin. Since then the complete work has been produced at the Karlsruhe Court theatre, where it met with a warm though hardly an enthusiastic welcome. The libretto is founded on the comedy of the same name by Moreto, and the music is said to combine the grace and refinement of the better class of modern French opera comique with the "Feschheit" (an untranslatable term!) of the Viennese operetta, while the exquisite orchestration is pronounced remarkable even in these days, when, as we are always told, "everybody" scores well, certain composers of English "Festival Novelties" of course excepted!

AT Darmstadt a new opera, *Die Inkasöhne*, by Wilhelm de Haan, was produced with much success. The plot is not of a very exciting nature: there are no murders, no suicides, not even an unfaithful husband or wife, nor yet a villain in it! But as the action, such as it is, takes place in Peru before the arrival of the Spaniards, it offers ample opportunities for gorgeous scenic effects. The music, so Herr E. Humperdinck states in his review in the *Frankfurter Zeitung*, makes no attempt to supply "local colouring," for which relief the composer will doubtless

receive "much thanks." It is less remarkable for melodic invention than for harmonic niceties, effective orchestration and refinement, which would seem to be equivalent to saying that, in common with most modern operas, it is well made, but lacks the one thing needful to give it life: melody, melody, and yet again melody!

THE young conductor of the Berlin Opera, Herr Felix Weingartner, has joined the ranks of the travelling conductor-virtuosi, and after his recent great success in Vienna, has earned frantic applause at Mannheim and Bremen, in each of which towns he directed an orchestral concert.

HERR SIEGFRIED WAGNER continues to astonish the natives of various countries with his left-handed conducting. Rome is the latest city he has honoured with a visit, and which honoured him by showering enthusiastic applause upon him. His programme was the stereotyped Wagner-Liszt combination which he conducts wherever he goes. When we read that he had no less than six rehearsals for a number of the most hackneyed pieces, it would seem as if either the Italian orchestra at his disposal contained some very inferior material, or Herr Wagner's "genius" does not under such conditions show to great advantage. However that may be, the Queen of Italy graced the young conductor's concert with her presence and the crowded audience encored several things; and now, no doubt, after such a triumph, "Jung Siegfried war ein stolzer Knab."

HERR HANS SOMMER's comic opera *St. Foix*, which was a failure at Munich a few months ago, has just been enthusiastically received at Weimar. Has the taste of the Munich amateurs been vitiated by the *toujours perdrix* of the Wagner performances, so that they cannot appreciate the delicacy and refinement of Dr. Sommer's muse? Not unlikely!

FRIEDRICH SMETANA's grand opera *Dalibor* was performed for the first time at the Mannheim Court Theatre some weeks ago and met with great success.

PERFORMANCES of Brahms's male-voice cantata "Rinaldo" are rare enough to make it worth while chronicling the fact that the Vienna Schubert Bund brought this very fine work to a hearing at a recent concert.

AMONGST new operas performed in Germany within the last few weeks there are: *Attila*, in two acts, by Adolf Gunkel, at the Court Theatre, Dresden, where the young composer is a member of the orchestra; and *Halimah*, in two acts, text and music by Arthur Rösler, at Weimar; while a "novelty," by dear Papa Haydn, is in preparation at Dresden. This is an opera, *Der Apotheker*, composed in 1768, but never yet performed.

THIS year's "Tonkünstler-Versammlung" of the General German Musical Society takes place at Brunswick on the 12th to 16th inst. There will be three grand concerts with chorus and orchestra, and two chamber-music concerts. The Fest-Oper to be performed at the Court Theatre will be Hans Sommer's beautiful *Loreley*.

THE latest budget of new successful Italian operas (it would serve no purpose to enumerate the many unsuccessful productions!) includes *Musica e Amore*, by F. Martini, at Preto, and *Ruit Hora*, by Ettore Ricci, at Pisa.

AMONGST new works recently produced in the Russian capital, we notice some incidental music, by Michael Ivanoff, to Gerhard Hauptmann's *Hannele*, the strange drama which was ridiculed in such a trenchant manner by the Principal of our Royal Academy of Music at one of his recent lectures. At one of the Imperial Russian Musical Society's concerts an entr'acte and "Maiden's Dance," from *Woywode*, an early opera of Tschaiowsky's, was played. The score of this opera (with the above-



named exceptions, we suppose) was destroyed by the composer after the first unsuccessful performance, at Moscow, in 1869.

A VERY interesting book (promised since 1891) may be expected before the end of this year—"British Musical Biography," a dictionary of over 4,000 British-born composers and artists. That this will prove a unique and valuable addition to our biographical dictionaries is guaranteed by the names of the authors—James D. Brown and Stephen S. Stratton.

OUR obituary of the month includes the violinist, Léon Reynier, a pupil of Massart at the Paris Conservatoire, where he obtained a second prize in 1847. He was well known and greatly appreciated in the French capital, although he rarely appeared in public. He was about 60 years old.—Otto Hohefeld, excellent violin virtuoso; since 1877 Hofconcertmeister at Darmstadt, on the 10th ult., aged 41.—Professor Ferdinand Scholl, director of the Stuttgart Conservatoire, on April 28th, aged 78.—Paul Peterson, a pupil of Henselt, excellent pianist, and highly esteemed as a teacher of his instrument. Afterwards he became proprietor of the foremost Russian firm of pianoforte manufacturers—Becker, in St. Petersburg.—In the same city the Danish musician, Wilhelm Ramsøe, died, aged 58. For twenty years he held various appointments in Russia, his last being that of conductor at the Imperial French Theatre.—On April 5th died Hofcapellmeister Ludwig Rotter, who in 1858 became organist of the Court Chapel, Vienna, and in 1868, after the death of Simon Sechter, Court organist. He wrote a great number of sacred compositions, which are well known and frequently sung in Viennese churches and elsewhere.—Of the popular composer of comic operas, Franz v. Suppé, whose death is just announced, we shall have more to say next month. He died on or about May 21st, at the age of 75.

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